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## AN ASKOS BY MACRON

THANKS to a series of gifts from Mr. Edward Warren, the Museum of Bowdoin College possesses a small but choice collection of Greek vases. Most of these have been described in the annual reports of the College, and many of the red-figured pieces find a place in my *Vases in America*.<sup>1</sup> One of the more recent

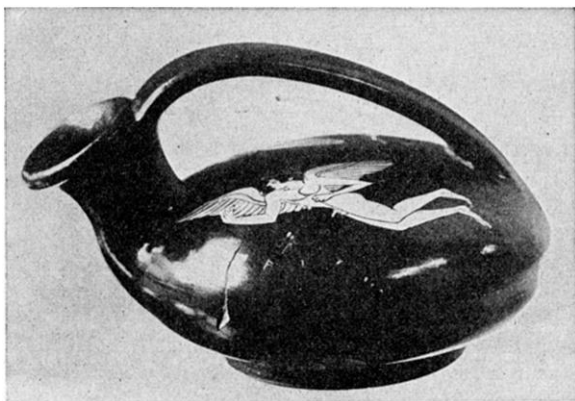


FIGURE 1.—ASKOS AT BOWDOIN COLLEGE.

acquisitions is the singularly attractive little vase reproduced in Figures 1-3. It measures 6.2 centimetres in height, and 8.2 in diameter. It was bought from a Greek, but the provenience is unknown. My thanks are due to Mr. Warren for allowing me to study the vase while it was still in his possession.

The shape is that which modern scholars have agreed to call an askos; what the ancients called the shape we do not know. The askos has a long history: vases constructed on the same general principle as ours are common in Greek lands, and in lands affected by Greek civilization, from a very early period to a very

<sup>1</sup> V.A. p. 206. In Hoppin's *Handbook of Red-figured Vases*, I, p. 370, No. 12a-b, the Bowdoin fragment by the Euergides painter (No. 50 in my list of his works, *J.H.S.* XXXIII, p. 354) is incorrectly combined with the fragment in Brunswick (Germany), *ibid.* p. 352, No. 31.

late.<sup>1</sup> The ascoid shape suggested an animal, a bird, and the potter was often tempted to add a short tail and a dove's or a duck's head. This temptation was resisted by the inventors of the type of askos which is figured by Lau and by Genick among their illustrations of Greek vase-forms<sup>2</sup>: the constructional motive is not mimetic here, but aesthetic: the lines of the design are wonderfully simple, bold and harmonious.

Askoi of the type figured by Lau and Genick become common in Attic pottery of the transitional period between the archaic style and the free, and persist till late in the fourth century. It is to this type, far the commonest, that the Bowdoin vase belongs: it differs somewhat from the canonical shape by its slightly narrower foot and slightly higher breast.<sup>3</sup>

The Bowdoin vase is earlier than any of the askoi which exhibit the canonical shape, for it is clearly of the ripe archaic period, between 490 and 480 B.C. The earliest canonical askos is E273 in the British Museum, and that is distinctly later than ours. The Bowdoin vase forms a link between the canonical askos and a much earlier specimen—the vase in Orleans published by Mrs.

<sup>1</sup> Mayer, *Askoi*, in *Jb. Arch. I.* XXII, pp. 207–235; Myres, *Cesnola Collection*, pp. 15–16. Mayer pays little attention to the Attic askoi, and Myres is not concerned with them.

<sup>2</sup> Lau, *Die griechischen Vasen*, pl. 24, 4; Genick, *Griechische Keramik*, pl. 32, 4. Summary representations in Furtwängler, *Vasensammlung im Antiquarium*, pl. 6, No. 242, and Cecil Smith, *Catalogue of Vases in the British Museum*, III, p. 17, fig. 16 = Walters, *Ancient Pottery*, I, p. 200, fig. 62.

<sup>3</sup> The following forms of askos are used by Attic potters of the red-figured period: (1) Our type. (2) Like 1, but the middle of the upper surface moulded in imitation of a lid (see No. 7). Examples: Cairo 26214 (Edgar, *Greek Vases*, pl. 12); Naples (Gabrici, *Mon. Ant.* XXII, pl. 104, 5); B.M. F34, F120 and 1867.5–12.46. All fourth century. (3) Like 1, but the body tubular: Naples, Santangelo 226 (Heydemann, *Vasensammlung in Neapel*, pl. 3, 178). In Oxford 331, a trefoil (oenochoe) spout is substituted for the ordinary one. (4) A taller type, the top flattened, a small cylindrical passage is usually sunk through the body vertically: Furtwängler, *Vasensammlung*, pl. 16, No. 236; B.M. T511. (5) Like 4, but no passage, and two spouts, one of the usual kind, the other trefoil-shaped: *Cat. Coll. Dr. B. et M. C.* pl. 24, No. 184. (6) Shape as 1, but the handle, instead of being overarching, is a ring set vertically at the side of the vase: B.M. E766. (7) Like 6, but a circular filling-hole in the upper surface, generally with a sieve bottom: Cab. Méd. 859 (De Ridder, pl. 24); Morin-Jean, *Le dessin des animaux en Grèce*, p. 128; B.M. F33 and E763. The hole could no doubt be furnished with a lid, which explains 2. (8) Like 7, but the spout shaped as a lion's head. *Cat. vent.* 11–14 mai 1903, p. 55 (No. 164); *Sammlung Vogell*, pl. 3, 23; Morin-Jean, *op. cit.* p. 184; B.M. E74. (9) Vases in the shape of a crab's claw: B.M. 1905.7–10.9 (Gargiulo, *Recueil*, 4, pl.

Massoul and rightly assigned by her to an Ionian fabric.<sup>1</sup> The Orleans vase, from the style of the heads which adorn it, can hardly be later than the middle of the sixth century. The shape is heavier, less athletic, than in the Bowdoin askos, but the later shape is obviously derived from the earlier. The lineage of this class of askos can be traced farther back. Vases like the Orleans askos must be descended from an earlier and larger type of vase, an example of which has been found at Naucratis.<sup>2</sup> The askos from Naucratis, which is decorated with bands of animals in the style characteristic of eastern Greece—Rhodes and Asia Minor—and cannot be later than the earlier part of the seventh century, evidently goes back, in its turn, to the late Mycenaean type represented by a vase from Haliki near Phaleron.<sup>3</sup>

One of the principal characteristics of the Attic type figured by Lau and Genick is the grand, free span of the handle: in the Orleans vase the handle is smaller in proportion to the body; in the vase from Naucratis and Haliki it is smaller still, and it runs from the neck, not to the farther end, but to the middle of the back. The Attic type makes one think of some bold Gothic arch, compared with the hesitating experiments of earlier builders. The full-spanned handle is found, it is true, in earlier ascoid vases, but chiefly where the body is tubular.<sup>4</sup>

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23; *Burlington Catalogue* 1903, pl. 97, I 68); B.M. E765 (Panofka, *Cabinet Pourtalès*, pl. 30); B.M. WT63. (10) Vases in the shape of a duck, with black-figured ornamentation; not earlier than the later part of the fifth century: Farmakovski, *Arch. Anz.* 1909, p. 175, fig. 40, from Olbia; Orsi, *Not. Scav.* 1913, supplement, p. 8, fig. 6, from Locri; B.M. B662-667. In the *British Museum Catalogue* (II, pp. 295-6) this group is included among the vases with designs on a white ground; the ground, however, is the red of the clay; white is sometimes used on the head of the duck. The spout of B662 is shaped like the mouth of a squat lecythus; B663 has a trefoil (oenochoe) spout; B664 and 665 an askos spout; in B666 and B667 an askos spout is substituted for the duck's head, the spout thus being at the head and not as in the others at the tail of the duck. (11) Black vases in the shape of a knuckle-bone, with overarching handle twisted and knotted.

<sup>1</sup> Massoul, *Revue archéologique*, 1918, 2, p. 19: height 8 cm., diameter 9 cm. Of somewhat similar shape are the sixth century Ionian askoi from Olbia, Farmakovski, *Arch. Anz.* 1911, p. 223, fig. 29, and 1912, p. 358, fig. 47.

<sup>2</sup> B.M. 1888.6-1.462: *Naukratis*, 2, pl. 5, 1. The lip, and most of the handle are modern; the remains of the handle show that it is correctly restored.

<sup>3</sup> Berlin 43, Furtwängler-Loeschke, *Mykenische Vasen*, pl. 18, 127. Height 13 cm. A remoter ancestor is the pre-Mycenaean type illustrated by Wace and Blegen, *B.S.A.* XXII, pl. 6, 1.

<sup>4</sup> Delphi, *Fouilles de Delphes*, 5, p. 11, fig. 39 (sub-Mycenaean); Berlin 304, Boehlau, *Jb. Arch. I.* III, p. 341, fig. 22 (Boeotian geometric); Louvre A47, Pot-

The Orleans vase belongs to about the middle of the sixth century, the Bowdoin vase to the second decade of the fifth. It is natural to ask whether there are any vases which come between the two.

I do not know of any red-figured askoi which are certainly earlier than the Bowdoin vase.<sup>1</sup> A black-figured Attic askos, of the same general type, is mentioned by Furtwängler in his catalogue of the Berlin collection<sup>2</sup>: it is a late black-figured vase, but



FIGURE 2.—ASKOS AT BOWDOIN COLLEGE: SIDE A.

how late I cannot tell, for I have not seen it. It may be no earlier than the Bowdoin vase.

I am unable, therefore, to point to any intermediaries linking the Bowdoin askos with the askoi of the same period as the vase in Orleans. But it may well be, indeed it is extremely likely, that askoi of the Orleans and Bowdoin type were made in Attica long before the year 490; although they need not have been decorated

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tier, *Album*, pl. 6 (Cypriot); B.M. C309, Walters, *B.M. Cat.* I, 2, p. 58, and C310 (Cypriot); Louvre D114, Pottier, *Album*, pl. 32 ("Italo-Corinthian"); see also the type Furtwängler-Thiersch, *Aegina*, I, p. 436 and pls. 121,40, and 124,5; *Naukratis*, 3, pl. 16, 19; Orsi, *Mon. Ant.* XVII, p. 106, fig. 69; p. 114, fig. 80; and p. 211, fig. 166 (one of these found with a Corinthian vase). See also Johansen, *Sikyoniske Vaser*, pp. 34-35.

<sup>1</sup> The askos Boston 13.169, by the Tyszkiewicz painter (*V.A.* p. 55) is of the same period as ours, and may be a little earlier. Unfortunately it is a fragment; the picture is preserved, but spout, handle and lower part are missing. The picture extends over the whole upper surface of the vase, as in B.M. E766 (see note 4, No. 6).

<sup>2</sup> *Vasensammlung im Antiquarium*, No. 2107; "shape No. 242, but the handle lower." The following vases I cannot date precisely, but they may belong to the late sixth century: Orsi, *Mon. Ant.* IX, p. 250, fig. 40; Gabrici, *Mon. Ant.* XXII, pl. 69, 2, found with a late b.f. Attic lecythus; Orsi, *Röm. Mitt.* XIII, p. 331, fig. 41.

with figures, either in the black-figured or in the red-figured style. An analogy may be found in the history of another shape, the bell-crater. The earliest red-figured bell-craters, as I have observed elsewhere,<sup>1</sup> are four vases decorated by the Berlin painter and datable between 490 and 480 B.C.: there are no black-figured examples. But we find *representations* of bell-craters well before 490, for instance, in the cups of the Euergides painter, which belong to the later part of the sixth century. The bell-



FIGURE 3.—ASKOS AT BOWDOIN COLLEGE: SIDE B.

crater existed before the Berlin painter; only, it was not one of the shapes which the vase painters chose to decorate; it was a rough, homely vessel of coarse, perhaps unvarnished clay. A day came when a maker of fine vases cast his eye upon it; the designer refined its shape; the painter glorified it with his art; and it took its place as a favorite with potter and with customer.<sup>2</sup>

The regular decoration of the Attic askoi is a single figure placed on either side of the vase, so that the two figures are separated by the overarching handle and the blank area below it. The most natural decoration of the segment was a figure broader than high; a human figure flying, creeping, seated, reclining; or the figure of an animal. Most of the askoi are decorated with such subjects. Upright human figures are rare.<sup>3</sup> One or two askoi bear a couple of human heads<sup>4</sup>—the same form of decoration as was used by the Ionian painter on the vase in Orleans.

<sup>1</sup> *J.H.S.* XXXI, p. 283; *V.A.* p. 114.

<sup>2</sup> The same homely sort of vessel is at the back of a seventh-century Attic vase in Munich (1351: Hackl, *Jb. Arch. I.* XXII, pl. 1 and pp. 79–80). But the early makers of fine pottery did not retain the shape.

<sup>3</sup> Naples 3201 (late fifth century).

<sup>4</sup> B.M. E761; Oxford 328; B.M. E760. Cf. also B.M. F34 and F120, and Cairo 26214.

The decoration of the Bowdoin askos consists of two figures of Eros, one on each side of the vase, with an inscription. On one side Eros is flying to the left with a tendril in his left hand and a flower in his right (Fig. 2); on the other side, a second Eros flies to meet the first, his arms extended with the hands open, as if to greet his brother or to take the flower (Fig. 3). The first Eros I shall call A, the second B. Relief-lines are used for the contour of the figures, with the usual exception of the hair, and for the main inner markings; the secondary inner markings are rendered in brown. Red is used for the wreath of A and for his flower, white for the tendril, for B's wreath and for the inscription:



FIGURE 4.—FIGURES OF EROS: ASKOS AT BOWDOIN COLLEGE.

HOΓAΙΣ on one side, KALOS on the other. A fracture has removed B's toes and part of his calves. The brown lines on A's thigh and on the lower part of B's legs are difficult to make out, for here the surface of the vase has been chafed. The black of the background has encroached upon the outline of B's left hand; the original relief-lines are still visible, and are given in the drawing (Fig. 4).

The vase is not signed, but the style of the figures speaks a clear language. The painter of the vase was Macron, the artist whose name is preserved on a magnificent cotyle in Boston,<sup>1</sup> and who

<sup>1</sup> F.R. pl. 85: Hoppin, *Handbook*, II, pl. 53. A list of Macron's vases is given in *V.A.* pp. 102–106. The following additions are to be made: a cup with the signature of Hieron, recently acquired by New York (interior, silen and maenad; exterior, symposion); a cup in the Villa Giulia (3575: interior, man with cuttlefish; exterior, silens and maenads); another in the same collection (interior, youth with flower: exterior, males); fragments of three cups in Florence (exterior, komos; exterior, head of Dionysus; exterior, silens); and a rough column-crater in Capt. Spencer Churchill's collection at Northwick Park (A. Arming; B. Heracles and Alcyoneus).

No. 52 in my list is now in Leipsic, as Dr. Langlotz kindly informs me; No. 83

painted most of the vases bearing the signature of the manufacturer Hieron, besides a great many which bear no signature at all. We need not be surprised to find a painter of big vases decorating a tiny pot like this: the painter of the François vase set his name to a cup which has no other decoration beyond a design of four little fishes, exquisitely grouped, two pairs of palmettes, and two signatures.<sup>1</sup>

The style of Macron is pretty well known: in the Bowdoin vase, I would draw particular attention to the flat skulls, the features of A's face and his right hand, the ankles, the pair of brown lines on each breast, and the brown line at the lower edge of the shoulder; of the tendril and the wings I shall say something later.

Erotes by Macron. The mind turns to one of the artist's masterpieces, the splendid Judgment of Paris which he painted for Hieron,<sup>2</sup> where the third of the rival goddesses, Aphrodite,

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is published in *Not. Scav.* 1895, p. 304, fig. 17. Nos. 22, 36, 59, 63 and 65 are published, for the first time, in Hoppin's *Handbook*. Good photographs of Nos. 44 and 71 have now been issued by Alinari (35797-35799, and 35806-35808).

The following cups belong to the school of Macron; some of them link him with the Telephus painter, who also worked for Hieron:—Villa Giulia (interior, youth leaning on stick; exterior, woman and males); Florence 81602 (interior, young komast; exterior, women and youths); B.M. E66 (F.R. pl. 47, 2, and 1, p. 264); Cab. Méd. 812 (De Ridder, pls. 21-22 and p. 471); Orvieto, Faina, 105 (A.Z. 1877, pl. 6); Florence 4219 (interior, Eros; exterior, only feet remain); B.M. E80 (Cecil Smith, *B.M. Cat.*, pl. 5); Bonn (interior, Winter, *Die jüngeren Attischen Vasen*, p. 7); Louvre G384 (interior, athlete with acontion; exterior, athletes); Louvre G477, fragment (A. woman with box; B. women); Louvre G389, fragment (exterior, youth between man and youth); Petrograd 668 (Gargiulo, *Recueil* (1861), 5, pls. 10-11); Boston, fragment (see V.A. p. 109); Munich 2652 (interior, silen fluting; exterior, silens and maenads); Orvieto, Faina, 169 (interior, man in himation; exterior, komos); New York, GR 568 (see V.A. p. 109); Cat. Méd. 813 (Caylus, *Recueil*, 2 pl. 37). The five last vases may well be by the Telephus painter. A list of the Telephus painter's works is given in V.A. pp. 107-109, and is to be increased by the following cups: Naples 2608; Florence, from Chiusi (interior, silen; exterior, komos); formerly in private possession at Athens (detail, Heydemann, *Griechische Vasenbilder*, pl. 10, 2); B.M. 1910, 3-7, 10, fragment (interior, head of athlete); Florence, fragment (youth with halteres); and a fragment from south Russia (*Izvēstiya*, XIII, p. 182).

I take this opportunity of adding two numbers to my list of vases by the Briseis painter, who follows the Telephus painter in *Vases in America*: the Nolan amphora in Naples, 3198 (A. woman with phiale and oenochoe; B. old man), and the column-crater in Naples, R.C. 146 (Fiorelli, pl. 15; *Bull. Nap.*, new series, V, pl. 10, No. 19).

<sup>1</sup> G. and A. Körte, *Gordion*, pl. 7 and p. 141.

<sup>2</sup> Berlin 2291: *W.V. A.*, pl. 5; Hoppin, *Handbook*, II, p. 43.



veiled and holding a dove and a flower, is surrounded by a bevy of Erotes, who hover about her with flowers, chaplets and necklaces in their hands (Fig. 5). In the Bowdoin vase, the chests of the figures are nearly frontal, but the other parts of their bodies are in almost pure profile: the two Erotes are flying to meet each other, straight to right and straight to left. In the Berlin vase, the artist has set himself a more complex task; he is clearly concerned to make the Erotes look as if they were flying round their

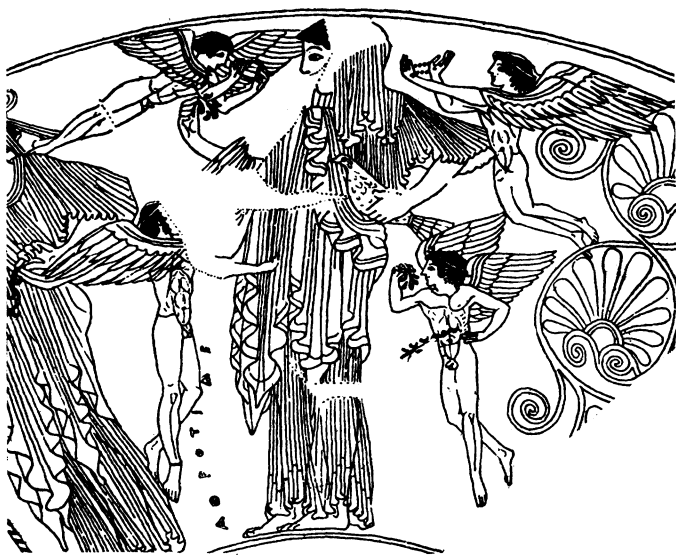


FIGURE 5.—DETAIL OF CUP WITH SIGNATURE OF HIERON: BERLIN.

mistress; he is trying to suggest the third dimension and to give the group a certain measure of depth. The heads are in profile, turned towards Aphrodite; but three of the Erotes have one leg frontal and the other bent behind it; they are to be thought of as moving towards the spectator. Aphrodite is ringed round by a zone of attendant loves.

The attitude of the fair-haired Eros on the signed cotyle in Boston,<sup>1</sup> as he flies along beside the beautiful Helen and busies himself with her hair, is not quite the same as any in the Bowdoin or Berlin vases (Fig. 6). As Helen steps leftward, Eros flies past her in the same direction and turns round towards her forehead;

<sup>1</sup> F.R. pl. 85: Hoppin, *Handbook*, II, p. 53.

his feet are not seen, but one leg is in three-quarter profile and the other crosses behind it. The movement is obliquely towards the spectator.

Both in the Berlin cup and in the Boston cotyle, one notices the same curious way of attaching the wings to the body as in Eros B on the Bowdoin askos. The right wing of B is attached to the front of his shoulder, covering it, instead of to his back. This is an old rendering<sup>1</sup> which Macron preserves, not always,

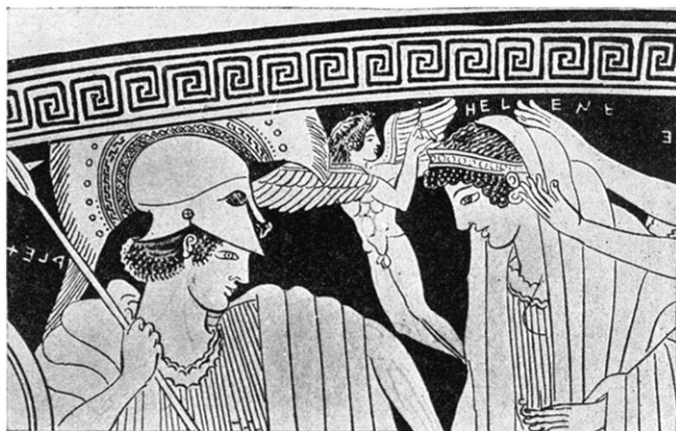


FIGURE 6.—DETAIL OF COTYLE SIGNED BY MACRON: BOSTON.

but in figures where the arm passes across the hither side of the body.

That Eros should carry a flower in his hand is intelligible enough. Long before the appearance of any figures which can be given the name of Eros, winged spirits bearing flowers or tendrils were familiar to the Greeks.<sup>2</sup> When Eros himself comes to be represented by Greek artists, in the latter half of the sixth century,<sup>3</sup> they gave him the same attribute which had been borne by his nameless predecessors. Not thoughtlessly: it may even be that they had in mind the further meaning of the word *anthos*; their Eros is in a double sense *παῖς καλὸν ἄνθος ἔχων*.<sup>4</sup>

<sup>1</sup> *E.g.*, Murray, *Designs*, No. 10.

<sup>2</sup> Clay relief from the Argive Heraeum, *Argive Heraion* II, pl. 49, 1; Etruscan bronze plaque from Montecalvario, *Not. Scav.* 1905, p. 236.

<sup>3</sup> *Lewes House Collection of Ancient Gems*, pp. 27 and 28.

<sup>4</sup> Theognis, 994.

The man who conceived the *Laus Helenae* on the Boston cotyle—and there is no reason whatever to suppose that Macron did not conceive and design the picture as well as execute it—had an endlessly subtle and lofty imagination. But that Macron had any subtle thought in his head when he placed a flower in the hand of his Eros is naturally more than we can affirm. His fathers before him had given Eros a flower: and Macron himself was freer with his flowers than most of his fellows.<sup>1</sup>

The flower which the Bowdoin Eros holds, hardly visible, I fear, in the illustrations, is of Macron's favorite species; broken from such a tendril as Eros holds in his other hand. The tendril I take to be a kind of smilax. Tendrils like this are not uncommon in his pictures: Hera holds one in his Berlin Judgment of Paris; Athena also, and Euopis on the other side of the vase; the bearded lover, too, on the unsigned plate in Copenhagen;<sup>2</sup> and one of the ladies on the pyxis, from the Acropolis, in Athens, which is not only from the hand of Macron, but probably bears his signature as well.<sup>3</sup> On a Hieron cup in London a woman is twining a wreath of smilax.<sup>4</sup> Smilax wreaths are often worn in the red-figured vases of the earlier archaic period; there are splendid specimens in the works of Phintias and Euthymides;<sup>5</sup> but in the ripe archaic period they become very rare, and in the free period there may be a few, but I remember none. The use of smilax, therefore, for garlands would seem to have died out about the beginning of the fifth century. I think this is why the poet Aristophanes mentions smilax in his picture of what the young Athenian was once and ought to be:<sup>6</sup> the poet knew that smilax had been dearly loved in the good old days; he had seen it in pictures painted at the time when the men of Marathon were

<sup>1</sup> Hoppin figures 23 vases by Macron; on 14 of these there are persons with flowers in their hands (Hoppin's numbers 4, 5, 9, 12, 13, 16-18, 20-22, 26, 28, 29); often several on one vase. Of the other vases, I need only mention the cups in the Cabinet des Médailles (560; De Ridder, p. 421, fig. 103) and in Madrid (154; Leroux, pl. 18). The flowers are not confined to scenes between men and boys or men and women; Hermes offers Paris a flower (Hoppin, No. 4); men put flowers to their noses even when there are no boys or women present (Hoppin, No. 26).

<sup>2</sup> Hartwig, *Meisterschalen*, pl. 30, 1; not a cylix, as Hoppin calls it (*Handbook*, II, p. 98, No. 55).

<sup>3</sup> Richards, *J.H.S.* 14, pl. 3, 2.

<sup>4</sup> B.M. E61: *W.V.* C pl. 5; Hoppin, *Handbook*, II, p. 59.

<sup>5</sup> F.R.H. pl. 112: F.R. pl. 33.

<sup>6</sup> *Clouds*, 1007.

striplings; he associated it with the *τεπτιγοφόροι, ἀρχαίῳ σχήματι λαμπροί*.<sup>1</sup>

The face of Eros B is somewhat odd at first sight. Eros A has comely features of regular archaic type: B's face does not conform to any type of classical beauty, archaic or other. Yet I do not think that the painter's hand has gone astray; he meant to make one of his Erotes look comical. He had noticed what surprising faces some young children have, before the bones of the nose are



FIGURE 7.—DETAIL OF ARYBALLOS IN LOUVRE.

grown, when the upper lip seems to have got a long start of its handicapped competitor. Poulbot has drawn many such faces.

Parallel studies of elderly faces are common enough in the riper archaic and in the succeeding, transitional period: for instance, in the works of the Panaitios painter or the Sotadean vases. Child studies are less common: the closest analogy to the Bowdoin Eros is the priceless little lad on another vase of the same period, the cotyle by the Brygos painter in Boston.<sup>2</sup> Ten or fifteen years later, in the Sotadean period and circle, we have the Eros,

<sup>1</sup> *Knights*, 1331.

<sup>2</sup> Caskey, *A.J.A.* 1915, pls. 7-8 and pp. 130-134; the boy only, *V.A.* p. 90, fig. 58.

in the shape of a little lout, on the New York pyxis with the Judgment of Paris.<sup>1</sup> In the Bowdoin Eros, the characterization is confined to the face. In the New York Eros it extends to the body; comical though he be, he already makes one think of the earliest real child in Greek sculpture, the grave and lovely maiden of the relief in Brocklesby House.<sup>2</sup>

To conclude: it is worth while comparing the Bowdoin Eros with another pair on a small vase of a slightly later period. At a hasty glance Figure 7 would seem to be taken from an askos; but it really represents the decoration on the shoulder of the round aryballos, with a picture of a clinic, which was formerly in Mr. Peytel's collection and has recently been presented by him to the Louvre.<sup>3</sup> It is the work of a follower and imitator of Macron. The style is based on that of Macron, but the artist is trying to be livelier and more forcible; the modelling of the bodies is more muscular, and the movements more restless. It will be noticed that although both hither arms cross athwart the body, the artist does not follow Macron in clapping the hither wing to the front of the shoulder; the consequence is that with the more realistic bodies the wings look even less like real wings than Macron's, and more like those of pantomime fairies.

J. D. BEAZLEY.

CHRIST CHURCH,  
OXFORD.

<sup>1</sup> Richter, *A.J.A.* 1915, pls. 29-30; *V.A.* p. 128.

<sup>2</sup> *Ant. Denk.* I, pl. 54: Curtius, *Das griechische Grabrelief*, pl. 6; see also Curtius, *Ath. Mitt.* XXXI, pl. 6 and pp. 178-184.

<sup>3</sup> Pottier, *Mon. Piot.* XIII, pls. 13-14. Of similar style, the cups B.M. E66 (*F.R.* pl. 47, 2); Cabinet des Médailles 812 (*De Ridder*, pls. 21-22 and p. 471); and Orvieto, Faina, 105 (*A.Z.* 1877, pl. 6). Pottier compares the Peytel vase with the aryballos, Berlin 2326 (*A.Z.* 1888, pl. 8) which is also of the school of Macron. Pottier gives a list of vases of the same shape, or nearly the same, as the Peytel aryballos (*Mon. Piot.* XIII, pp. 162-165); see also *V.A.* pp. 87-88. The oldest of them is the vase which was formerly in Bologna (*Pellegrini*, *V.P.U.* pp. 56-57, No. 322); Pottier is inclined to connect it with Douris (*loc. cit.* p. 163), but it is obviously far earlier than even the earliest works of Douris; *Pellegrini* (*op. cit.* p. 56) is nearer the mark when he compares it with a cup in Munich (*Jb. Arch.* I. X, pl. 4); but there is no reason to associate either cup or aryballos with "Andocides." I owe my thanks to M. Pottier for allowing me to reproduce the Peytel Eroses.